

The Hymn

JANUARY 1958



PERCY DEARMER
1867-1936

The President's Message

A MAJOR NEW HYMN PROJECT FOR 1958

On November 18-21, 1958, a World Order Study Conference will be held in Cleveland, Ohio, under the auspices of the Department of International Affairs of the National Council of the Churches of Christ in the U.S.A. This is the fifth such conference. The series began near the end of World War II, and the last was held in 1953. The call for this fifth gathering stresses the dynamic changes which are being thrust upon us by nuclear developments, space penetration, rising nationalism, the birth of new nations and new alliances. All this is a challenge to our religious faith, and calls for careful thought and intelligent understanding of our personal and social responsibilities.

At the request of the Department of International Affairs, The Hymn Society is seeking new hymn texts suitable for use at the Study Conference. A small folder outlining the specifications for this project is being mailed with this issue of THE HYMN. Additional copies may be obtained from The Hymn Society at 297 Fourth Ave., New York 10, N. Y.

It is over two years since The Hymn Society has issued a call for new hymn texts which may be submitted by authors regardless of age, though during this time Youth Hymn texts have been submitted by writers under thirty years of age. This new project ranks in importance with those which have produced the Fourteen Rural Hymns, the Five City Hymns, the Eleven Ecumenical Hymns, and the Ten Hymns on the Bible. Members of The Hymn Society are urged to put their hymnic pens to work, and to encourage others to do likewise. This is a challenging opportunity to bring into being hymns which will voice the highest aspirations of a time filled with dangers and also with intriguing possibilities for international advance.

—DEANE EDWARDS

Our Cover Picture

Our cover picture, showing Dr. Dearmer in 1911, is reproduced from the *Life of Percy Dearmer*, by Nan Dearmer, 1940. Permission to use this picture of her late husband, has been graciously given by Lady Sykes.

The Hymn

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Printed in The United States of America,

The Editor's Column

LOOKING TOWARD THE NEW YEAR

As this periodical enters upon its ninth year, the Editors are gratified to announce the addition of a Literary Consultant, Dr. Armin Haeussler, and a Musical Editor, Mr. Edward H. Johe, to the editorial group.

Dr. Seth Bingham, Music Consultant, will continue in that capacity.

The name of the Reverend Armin Haeussler, D.D., is a familiar one in the hymnological world. His scholarly pre-eminence was particularly evident in the work which he did in the volume *The Story of our Hymns*, published as a handbook to the hymnal of the Evangelical and Reformed Church. Dr. Haeussler is both a distinguished hymnic scholar and a well-schooled musician, which admirably fits him for his new undertaking with THE HYMN.

Edward H. Johe is no stranger to our readers. His regular feature, published twice yearly in the magazine has brought deserved attention and praise. As a practicing Church musician, Mr. Johe is keenly aware of all aspects of hymns as an organic part of the Service. He is admirably suited to be a judge of hymn preludes and hymn anthems. He is presently carrying forward an outstanding ministry of music, both locally and nationally recognized, at First Congregational Church in Columbus, Ohio. His advice on the musical problems which are constantly present in the production of this magazine will be sought by the Editors.

During the coming year a number of outstanding features are slated for publication in our magazine. The Editors bespeak your continued support of and interest in THE HYMN.

Hymnic Anniversaries in 1958

Mrs. Crosby Adams, b. 1858—Composer and hymnologist.

Maltbie Davenport Babcock, b. 1858—"This is my Father's world."

Horatius Bonar, b. 1808—"Blessing and honor and glory and power."

Harry Emerson Fosdick, b. 1878 (80th birthday)—"God of Grace."

John Milton, b. 1608—"Let us with a gladsome mind."

Philip Nicolai, d. 1608—"Wake, awake, for night is flying."

Ray Palmer, b. 1808—"My faith looks up to Thee."

Samuel Francis Smith, b. 1808—"My country, 'tis of thee."

Persons desiring information or suggestions for celebrating these anniversaries may correspond with the Reverend George Litch Knight, 85 South Oxford St., Brooklyn 17, New York.

The Hymns of Percy Dearmer

WILLIAM TURNER LEVY

OF PERCY DEARMER, the literary editor of *The English Hymnal*, Vaughan Williams, its musical editor, had this to say in 1956, fifty years after the fact: "... he also had a good understanding of music, and when I demanded words for a peculiar metre he was almost always ready to supply words himself or to find some poet who would do it for him." What a creative combination these two made! R. V. W. not only compiled "all the tunes of worth which were already in use," but determined that "the book should, in addition, be a thesaurus of all the finest hymn tunes in the world." Dearmer aided in every way possible, and was responsible, to give one example, for getting Athelstan Riley to write the words to a tune which had captured Vaughan Williams's imagination: result, "Ye watchers and ye holy ones." It is altogether appropriate, therefore, that Dearmer is best remembered as a great hymnbook editor, who by this very fact profoundly influenced and influences a vital part of our worship. But may it be that too little attention is paid to those hymns of which he himself is either author or translator? Nearly sixty of them there are, and only nine (six of them entirely original) are to be found in *The Hymnal 1940*. Is the American Church making adequate and appropriate use of Dearmer's gifts? Or is he meeting a neglect of his works here and now, such as was accorded his ministry during his lifetime? Percy Dearmer was too pure and original a spirit to make his mark in worldly ecclesiastical "success:" he is immortally one of those to whom the Church of Christ owes all its vitality and validity. He is not listed in *Chamber's Encyclopaedia*. He is, nevertheless, in the select company of those few who, like his friend William Temple, account for the Word going forth with power. Speaking of the parish priest, Dearmer said:

The first feeling of the unfledged parson, as he alights upon his future parish, is one of surprise that he should be at once called upon to assume the functions of a relieving officer; duties, which a lazy State, cynically availing itself of the stress of pity which must inevitably assail him, has wriggled off on to his shoulders. Instead of helping to float the Kingdom of Christ, he finds that he is expected to dull his ears, and to deaden his sensibility, in tinkering away at the sordid old hulk, which somehow only leaks the more for his labours, and which only the select few ever talk of launching now.¹

¹ Dearmer, Nan, *The Life of Percy Dearmer*. London, Jonathan Cape, 1940, p. 68.

Reluctantly, the Church installed him as a Canon at Westminster Abbey in 1931, five years before his death and when he was no longer at the height of his powers. Only the persistent influence of his friends and the control of the Government by the Labor Party assured this much.

His hymns, then, which are our present concern, need to be examined and evaluated. They fall, it seems to me, into five major categories: First, the carols (many specifically for children), which express a straightforward and joyous response to the facts of the faith. Second, the translations from the Latin, which deal in severe simplicity with the eternal verities; and those original hymns which praise the struggle of moderns for whom the simplicity has yielded to complexity. Third, celebrations of the invisible power of God always present and at work in his world. Fourth, the songs of praise to scholars, saints and teachers, to all who sense a true vocation in whatever task they perform. Fifth, those hymns which deal with man's present politically and socially precarious situation both as an individual and a member of the national and world community.

I

"Unto us a boy is born!" (*OBC* 92) has the joy and shout of the carol's enthusiastic possibilities, while "O little one sweet, O little one mild" (*OBC* 109) insinuates a surprising number of things in three short stanzas, including the climactic plea for the light of love, "that we may give thee back the same." On the other hand, the naïveté of the Czech "Little Jesus, sweetly sleep, do not stir" (*OBC* 87) makes it a miniature gem. Carols appealed to Dearmer not only because they were of the people, but because they infused all hearers with the realization that Christianity was joyous and gay, that it lifted the spirit and refreshed it. So much for translated carols.

Highly serious, "When Christ blessed his disciples" (*OBC* 153) causes us to sing the glory of the Holy Spirit and rise to a mood of expectancy. All earthly pretense and artificiality we can now outgrow, for "Love's crown is ours to wear it," and Dearmer's words conclude with his recognition of the Spirit's stirring in scientist, artist, hero. In another carol of serious joy, "A message came to a maiden young" (*OBC* 100, *SP* 226, *H.1940* 317), Dearmer carries out in the second, third and fourth stanzas a creative impulse given in the first stanza, an English paraphrase of the original Dutch attributed to "E. B. G." It is a remarkable blend of doctrine and man's response to the significance of the doctrine.

The carol is not only a Christmas creation, but sings both generally

and specifically throughout the Church's seasons. It is, Dearmer writes in his Preface to *The Oxford Book of Carols*, which he, Vaughan Williams and Martin Shaw together edited, "simple, hilarious, popular, and modern." Our neglect of the versatility of the form shuts off a tested and potent source of fresh inspiration.

II

If there is any thought that a new Epiphany hymn would be useful, the noble translation of "Why, imperious Herod, shouldst thou fear" (EH 38) stands ready to hand. Thoughtful and image-full it bears the dual stamp of originality and authority. And our Passiontide might be equally enriched by the superb Fortunatus "Sing, my tongue, the glorious battle" (EH 95, CP 125). The quality of the language and feeling are apparent:

2. God in pity saw man fallen,
 Shamed and sunk in misery,
 When he fell on death by tasting
 Fruit of the forbidden tree;
 Then another tree was chosen
 Which the world from death should free.

"Martyr of God, whose strength was steeled" (EH 180) provides at once a sense of the reality of prayer and the communion of those He will call his saints, while "O Glorious Maid, exalted far" (EH 215) magnificently hymns the Blessed Virgin while defining her majestic rôle and setting all within the framework of the Trinity. I need say nothing of the subtle and noble "Father, we praise thee, now the night is over" (EH 165, H.1940 157, etc.) except to point out the skill of a translation which—in Sapphics—is metrically identical with the original; but how valuable to our use would be the Prudentius hymn for the departed, "Father of spirits, whose divine control" (EH 352). Brilliant in its completeness of statement on death as the Christian understands it, it has rare beauty and the necessary support of tough, not facile, hope. The tone is caught in the vision of "flowers undying bloom," and in the affirmation that, "We trust thy word, O crucified." Nothing in *The Hymnal 1940* provision equals it.

Coupled in my mind with these impressive translations (among the very finest we possess), are the hymns that reaffirm today the self-same truths to a troubled and over-sophisticated world which has yet to digest its complexity. The individual's cry is still painfully a lone cry, and in "When by fear my heart is daunted" (SP 695, Meth 319), Dearmer speaks when most words are crushed to silence. This fine and pastoral counsel ought to be available:

THE HYMN†

1. When by fear my heart is daunted,
Thou dost hold me in thy hand;
Prayerless, anxious, vainly haunted,
Thou dost make my courage stand:
Foolish worries, fretting troubles
Melt away at thy command.
2. God, thou art unfailing treasure,
Refuge thou, and faithful friend;
Thy resources none can measure,
Nought thy steadfastness can bend.
Life and light and love immortal,
Firmly we on thee depend.
3. Held by love, to peace I win me,
Confident whate'er betide;
Safe in hope, thy spirit in me,
With the eternal power I hide;
Strength and health are mine, and valour—
Bravely over care I ride.

He never simplifies (note the word "prayerless"), and we are reminded of the "treasure:" ah, then we can read the hymn's last, light, daring line.

Dearmer's hymns on the Holy Communion are successful in a particularly important way. The second part of Bourne's "Lord, enthroned in heavenly splendor" (*SP* 274) is Dearmer's response to the first part. It makes clear, concise and concrete what the Holy Communion is, and why all meals are also to be sacraments. Much has been said of Dearmer's feeling about the Eucharist: about the central fact he was unwaveringly right—the breaking of bread at the altar cannot be a substitute for our communal life together all the time, at work and at play. Let the altar be approached in wonder and in awe, and let its admonition be carried away and carried out. Here is the utter simplicity of his method, so rich in its texture of common reference:

3. Draw us in the Spirit's tether;
For when humbly, in thy name,
Two or three are met together,
Thou art in the midst of them:
Alleluya!
Touch we now thy garment's hem.

In "Holy God, we show forth here" (*EH* 313), the winning grace of the stanza's litany stresses the corporate nature of this Feast. A "private" taking of the corporate Communion is an all too common

and limited—and faithless—an understanding of the Christ's sacrifice. These two hymns we need to sing and to ponder—often.

Likewise, the undeniable value of the advice given in "Father, who on man dost shower" (*EH* 531, *Ch H* 349), should reach our ears amid contemporary clamors. A nation overbalanced in material desire might profit from lines like these:

2. Give pure happiness in leisure,
Temperance in every pleasure
Wholesome use of earthly treasure.
Bodies clear and spirits bright.
3. Lift from this and every nation
All that brings us degradation;
Quell the forces of temptation;
Put thine enemies to flight.

Encouraging man at the same time it enunciates his rôle as shaper of "the world to fitness," "Ah! think not, 'The Lord delayeth'" rouses and demands. The first stanza tells of our escape from reality, "Do you yet not understand?" The second contains an extraordinary picture of the Kingdom's progress, "unobserved and very near:" it is compared to the awakening of "the seed when no man knoweth" and to "the sheltering tree that groweth." (*S.P.* 59)

The end of all our demands shall be our rest in God. Dearmer could confront any thinking man with this credo written about 1892:

I know perfectly well why I personally became a Christian. It was because I felt that the world is extremely beautiful, but eminently unsatisfactory.

Christianity, with its main principle of the spiritual informing the material, alone seemed to present a sane, simple and comprehensive system. Christianity alone offered a religion which the man of the world could accept, and a worldliness which no saint could afford to ignore.²

In two hymn statements he says this in a simple fashion which yet does not distort the truth. This can be illustrated in four lines from "To the Name that is salvation" (*SP* 683, *Meth* 79):

Power that rules by patient leading,
Not by force, the easier way,
So that man, in freedom heeding,
May the law of love obey.

² Dearmer, Nan (note 1.), p. 82.

Again, in "When Christ had shown God's dawning reign" (*SP* 185), we are answered in our distractions:

4. Greater than stars that swim in space,
More real than time or tide,
Is God's unseen compelling grace
Man's boundless thought to guide.

Such is the clarity of Dearmer's answer to man's eternal questing. Set the house in order, both in the Church and, therefore, with grace, without. He praises neglected Sunday, and—how characteristic!—tells of its hard won origin in "Welcome, Day of the Lord, the first and the best of the seven" (*SP* 390, *Meth* 395):

2. Day of refreshing and rest, that was won by
the Church for the weary
Working at labor unblest, slaves with no
break in their toil.

III

If our last section indicated that Dearmer was imbued with a singular ability to go to the heart of the matter, that he had the directness of a Bunyan and a Law, we want now to pay tribute to his gift of wonder, for the invisible presence of God attracted and comforted him. It made him fearless of men and swift in obedience to God. This presence of Our Lord the Holy Spirit may be "seen" in the growth toward ripeness in all nature; in several of the carols this is expressed, nowhere better than in "Spring has now unwrapped the flowers" (*OBC* 99), which teaches man:

- For, as man this glory sees
In the awakening season,
Reason learns the heart's decrees,
And hearts are led by reason.

The same sense informs "Angels and ministers, spirits of grace" (*SP* 238, *H.1940* 122), but it is most brilliantly set forth in one of Dearmer's masterpieces, "Life is good, for God contrives it" (*SP* 158, *Meth* 160):

1. Life is good, for God contrives it,
Deep on deep its wonder lies;
Death is good, for man survives it,
Lives again in better guise:

This they knew the night they hailed him,
When he came through that which veiled him,

Alleluya, alleluya!

Smiling, wonderful, and wise.

2. Failure cuts the way to triumph,
Winter shapes the leaves of spring:
Easter came because the Master
Loved the light of truth to bring.
Vainly priests in hatred slew him:
He came back, his loved ones knew him.
Alleluya, alleluya!
Where, O death, is now thy sting?

Here words are used—commonplace words like “smiling,” “wonderful,” “wise”—with the ability to make us pause and rethink them. This is due to the challenge of the thought, the sharpness of the imagery, and the triumphant movement of the stanza. Variety is introduced to break all patterns leading to accepted or expected order. Lines like the sixth in the second stanza are faultless, persuasive, final. But it is the mind’s and the spirit’s power that builds upon the art and outstrips its mere perfection. Here we have Dearmer whole, all in one place at one time. Nothing can stop the onslaught of his mind’s vision—“Winter shapes the leaves of spring.” It is a compelling triumph.

The Dearmer of the Guild of St. Matthew, of the Christian Social Union, of the St. Dunstan Society; the Fabian, the wearer of blue shirts and collars, the author of *The Parson’s Handbook*; the unused, neglected priest who showed forth his Lord in Serbia and India, in America and at Abbeville; the denouncer of the Church’s worldly goods, the co-worker of Maude Royden, the man who said, “Social reformers are apt to attribute the blind opposition with which they are met to stupidity. But it is not stupidity, it is selfishness, that blocks the way;” that is the man who lived the truth of the lines he wrote:

Vainly priests in hatred slew him:

He came back, his loved ones knew him.

Percy Dearmer did not sit down and write hymns: he lived a full and participating life that shared its sense of truth in verse as well as in action.

IV

Since he believes that all parts of life are one in Christ, Dearmer writes convincingly of the Spirit as the fount. The finest of these hymns is “O Holy Spirit, God” (*SP* 601, *H.1940* 372), where the ex-

pected subtlety and grace fuse into a prayer that spells commitment. Man's work is a call. So it is natural that some are praised for heeding the Bible, some for working that its record might exist, and two hymns on this subject, "Book of books, our people's strength" (*SP* 457, *H.1940* 403, etc.) and "Sing praise to God, who spoke through man" (*SP* 640, *H.1940* 299), are well known. The latter not only pays a rare tribute to the Greek element in Christian thought, but indicates that inspiration is of the present as well as the past. Particularly winning is the final stanza's tribute to poets and artists as precise bearers of eternal insights. One of the most significant of Dearmer's contributions was his sympathy with men whose chief concern was with the arts. The standing he had with them he gained in large measure by his evident good taste in art and architecture, his ability to articulate a fearless viewpoint in prose and verse, and the quality of his scholarship, particularly his conversance with the liturgical arts of the major branches of the divided Church. Above all, he knew that the artists, largely alienated by an exploiting society, might grow to kinship with a vital Church that could both teach and learn.

His confidence in learning and progress stems from his sense of the vocation of those who need the "prophet's brave defiance," for "such build thy Church" with "candor for key." (*SP* 214) In "Prophets, teachers, true recorders" (*SP* 212), his devotion to this belief, learned in his own acceptance of his true vocation as dissenter and innovator, produced a great hymn:

1. Prophets, teachers, true recorders,
Pioneers, and trusty warders
Of the truth that Christ revealed,
But for you the old estranging
Darkness had endured unchanging,
God's great love were still concealed.
2. You assailed the haunting terrors,
Struggled, died, to stem the errors,
Showing God, unknown before:
When men's foolish hearts were darkened,
When few turned again and hearkened,
Undismayed the News you bore.
3. We, too, Lord, have misconstrued thee,
Have but dimly understood thee;
Hearing oft, we have not heard.
Make us seek the truth pure-hearted;
And, that wisdom be imparted,
Still raise prophets for the Word.

No one who cannot feel the power of the adjective "haunting" in the first line of the second stanza can know what this hymn is about. Dearmer addressed it to all who "seek the truth pure-hearted" and accept the risk that then becomes theirs. Only thus is the darkness overcome and God revealed—unexpectedly, where he had been "unknown before," because exiled from a part of his world. A faith that can produce a statement like this one has shown some of its fruits already. The rest await explorers. Those who dare are recorded in a fine hymn that cites the spirit of the saints, "Unknown and unrewarded" (*SP* 244).

V

Does this category contain a special gift for our day? I believe it does. If the divine injunction concerning brotherhood seemed valid to Dearmer and others in that day before our more terrible knowledge, what can it be today, if not the only prospect promising the essential minimum we call survival. "Remember all the people" (*SP* 369, *H.1940* 262) is the only hymn in *The Hymnal 1940* which touches this aspect of Dearmer's concern. It has been useful, but it is now inadequate. The unexplored wealth of Dearmer must be searched for a statement or statements that update the problem. In two stanzas of "Servants of the great adventure" (*SP* 302) we find our situation defined, not without a touch of bitterness:

6. But, for all our faults and failures,
 'Tis through Christ the West has grown;
 And 'tis ours to give to others
 What we dare not keep alone.
 Death will come, and crumbling chaos,
 If we share not with the earth
 That which tempers might with mercy,
 Gives to science human worth.
7. We have probed, and piled up knowledge,
 Weighed the stars, and wrought our will,
 Marshalled fire and harnessed lightning,
 Made men gods for good or ill:
 Only that which bred our greatness—
 Freedom all the truth to find,
 Love revealed in one Perfection—
 Is not fathomed by mankind.

Two hymns might seem of particular value as exercises in self-examination. The first, "Lo, in the wilderness a voice" (*SP* 561), speaks of the men who come to stem the drift of our or any age; we

are warned not to deny those voices which are the Voice itself, for destruction awaits the people who cast out the Word. And how that Word towers!

1. Lo, in the wilderness a voice
 "Make straight the way" is crying:
 When men are turning from the light,
 And hope and love seem dying,
 The prophet comes to make us clean:
 "There standeth one you have not seen,
 Whose voice you are denying."
3. When from the vineyard cruel men
 Cast out the heavenly powers
 And Christendom denies its Lord,
 The world in ruin cowers.
 Now come, O God, in thy great might!
 Unchanged, unchanging is thy right,
 Unswayed thy justice towers.

The second hymn, "Thou Judge by whom each empire fell" (*SP* 672), directly challenges the nation as nation. Pride, arrogance, and every evil way, these can be ours. If we were to see ourselves by turning to Christ and seeing what we do to Him, we might then sing even the final stanza without baulking. This is the happy day of agony, happy because it has preceded the Second Coming. Dearmer is in that distasteful place now, the prophetic pulpit:

1. Thou Judge by whom each empire fell,
 When pride of power o'ercame it,
 Convict us now, if we rebel;
 Our nation-judge, and shame it:
 In each sharp crisis, Lord, appear,
 Forgive, and show our duty clear—
 To serve thee by repentance.
2. Search, Lord, our spirits in thy sight,
 In best and worst reveal us;
 Shed on our souls a blaze of light,
 And judge, that thou may'st heal us.
 The present be our Judgment Day,
 When all our lack thou dost survey:
 Show us ourselves and save us.

One final word is left. We may have escaped the net he spread for the nation, but this mesh is finer—"Christian, do you see him" (*SP* 466):

1. Christian, do you see him,
There in Galilee,
As the people throng him?
Healer, prophet he!
Christian, up and follow:
His the perfect school.
Learn to make men happy
By the Golden Rule.
2. Christian, do you hear him? . . .
3. Christian, do you heed him? . . .
4. Christian, do you mark him? . . .
5. Christian, then obey him! . . .
Christian, spurn self-seeking;
Then on you will fall
Happiness of sonship,
Love uniting all.

See, hear, heed, mark, obey Him! Here is the final thrust. Dearmer may well say, "I am done." No illusions are left, no misconceptions, no barriers, no escape-hatches, no delays, no limited experiments. The time had to come. The seven deadly sins are deadly—envy, gluttony, sloth, lust, anger, avarice, pride—every one. "By the Golden Rule" . . . accept another, others, all, as being like you, each an individual. Affirm the reality of others even as you require their affirmation of your reality. Then comes sonship: "Love uniting all."

The English Hymnal, Songs of Praise, The Oxford Book of Carols, are not monuments, they are a man's achievement in cooperation with co-editors of genius. Of his own hymns there is no separate collection, but herein, variously initialed (P.D., O.B.C., B.R.) and signed, are to be found, as his son Geoffrey Dearmer wrote to me, ". . . all the hymns which he wished to be known as his." It may be that beginning with them, we can set out to understand Percy Dearmer. Our generation could distinguish itself by refusing to repeat the denial implicit in the official neglect which was his portion.

Editor's Note: Abbreviations in the above article are as follows:

EH, English Hymnal

SP, Songs of Praise

CP, Congregational Praise

Ch H, Church Hymnary

OBC, Oxford Book of Carols

Meth, Methodist Hymnal, 1932 (U.S.A.)

"AS THE DISCIPLES"

11. 11. 11. 5. D.

BAYHEAD

LEE H. BRISTOL, Jr.

1. As the dis - ci - ples, when Thy Son had left them, —
 2. As, when their con - verse closed and sup - per end - ed, —
 3. And as they prayed and sang to Thee re - joic - ing —

— Met in a love - feast, joy - ful - ly con - vers - ing
 — Tak - ing the bread and wine they made thanks - giv - ing,
 — Ere in the night fall they em - braced and part - ed,

All the stored mem' - ry of the Lord's last sup - per —
 Break - ing and bless - ing, thus to have com - mu - nion —
 In their hearts sing - ing as they jour - neyed home - ward, —

From *Hymns for Children and Grownups*, Farrar, Straus & Young, 1953, by permission.
 This hymn is available also in anthem form, published by Canyon Press, Inc.

Fond - ly re - hears - ing; So may we here, who
 With Christ the liv - ing; So may we here, a
 Brave and true - heart - ed; So may we here, like

ga - ther now in friend - ship, Seek for the Spir - it
 com - pa - ny of broth - ers, Make this our love - feast
 corn that once was scat - tered O - ver the hill - side,

of those ear - lier Church - es, Wel com - ing Him who
 and com - mem - o - ra - tion, That in His Spir - it,
 now one bread u - nit - ed, Led by the Spir - it,

stands and for an en - trance Pa - tient - ly search - es.
 we may have more worth - y, Par - ti - ci - pa - tion.
 do Thy work re - joic - ing, Lamps filled and light - ed.

PERCY DEARMER

Dr. Dearmer's text reprinted from *Enlarged Songs of Praise*, by permission of Oxford University Press.

"How Great Thou Art!"

The Vicissitudes of a Hymn

RICHARD M. ELMER

IT WAS ONLY by the divine ability to accomplish the impossible that Clifton Robinson, Minister-at-large to India, of The American Friends Foreign Missionary Society, was permitted to return to India in 1955. On the back of their farewell letter, the Robinsons had imprinted a hymn which Mr. Robinson had sung many times in India during previous terms: "How great Thou art!"—a fitting expression of a missionary's faith.

Through this missionary letter I first came to know this hymn. The translation was that of the Reverend Stuart K. Hine of London, made from the Russian in 1948. The melody was simple and folk-like, but the harmony was full of crudities. In spite of this, there was something very fitting even in the parallel fifths which seemed not at all out of "harmony" with the spirit of the text.

With this initial contact began a whole series of contacts with the hymn in different guises. It appeared in popular sheet music form, complete with guitar tablature, the title page dressed in gay purple color. Various hymn leaflets appeared, each time with a new harmonization, none of them improving much on the first one I had found, though much more "correct."

At last the story began to piece itself together. From the daughter of another missionary to India, I received a copy of *Grace and Peace*, a Russian magazine published by the Reverend Stuart K. Hine in the spring of 1949, which contained his translation of "How great Thou art!" with a harmonization containing even more crudities than the first one I had seen.

The *Covenant Hymnal* of the Evangelical Mission Covenant Church of America first published the hymn in this country in 1931, using the translation made by Professor E. Gustav Johnson of North Park College from the original in 1925. This was twenty-three years before Mr. Hine's translation. The interesting fact here is that Mr. Hine made his translation from the Russian not knowing that the original was in reality Swedish.

Carl Boberg (1859-1940) wrote the poem one summer evening in 1886 after being particularly impressed by the beauties of the natural phenomena around him. It was cast in nine stanzas, and entitled "O Store Gud." After being published in one or two periodicals, it was

apparently forgotten, but several years later, while on a visit to the Province of Varmland, Boberg was surprised to hear it being sung to a Swedish folk melody. "O Store Gud" had not died.

Since its writing, this hymn of praise and confidence in an omnipotent God has been used in many translations on the mission fields of the world, coming to America in the early 1900's. To the author's present knowledge, *The Hymnal* (1950) of the Evangelical Mission Covenant Church is the only American worship collection containing the hymn. Professor Johnson's translation of the original Swedish version begins:

O mighty God, when I behold the wonder
Of nature's beauty, wrought by words of Thine,
And how Thou ledest all from realms up yonder,
Sustaining earthly life in love benign,
With rapture filled, my soul Thy name would laud,
O mighty God! O mighty God!
(Quoted by permission of Covenant Press)

Now for the other side of the story, for it was through Mr. Hine's translation from the Russian that the hymn has become "popular" in America during the last few years. I wrote to Mr. Hine early in 1957 for any further light he could shed upon the history of "O Store Gud." His answer is extremely interesting.

"How Great Thou Art" my wife and I learned when missionaries in the Ukraine, 1923-1939. It was published in Russian "Kimvali" (Cymbals) as part of a 1233 hymn collection, by the Baptist Kompas Press, Lodz, Poland about 1930. It was translated either by I. S. Prokhanoff in prison at Tver, 1921, or by someone unknown, earlier. After having sung it in Russian, Hungarian, Polish, Rumanian, German, *etc.*, and translating it into English, we met the original Swedish in Stockholm. The hymn has certainly been improved by its Russian digression, through the translator's experiences, probably in prison. The harmony I wrote from memory, and despite a few harmonic inaccuracies, is essentially that in use in nine languages, as later comparisons have shown. Arnera has translated it into French from my English, and published it. I have never seen the original Swedish music.

For the sake of comparison, the first stanza of Mr. Hine's translation from the Russian version is as follows:

O Lord my God! When I in awesome wonder
Consider all the works Thy hand hath made,
I see the stars, I hear the mighty thunder,

Thy pow'r throughout the universe displayed:
 Then sings my soul, my Saviour God, to Thee
 How great Thou art! How great Thou art!

There is considerable variance between the two translations, seeming to indicate that in the course of time, having passed through so many hands and traversed so many countries, the original version was subjected to modification, even as to thought content. We have here almost two separate hymns from the same source, an interesting phenomenon indeed. In general, I would say that the language of "How great Thou art" is simpler and more direct in its appeal than the more poetic version of Professor Johnson. I will not, however, say with Mr. Hine that the derived text is better than its original. Both are good, and both may exist side by side in the same hymnal without conflict.

It is not my purpose to evaluate the music of this fine hymn, but I have one question which remains unanswered. What is the original music like? Mr. Hine's transcription from memory is doubtless a variation of the original, having been subjected to many national traits as it passed from place to place, in much the same way that the text itself became modified. On the other hand, is the version in *The Hymnal* any more authentic? This is likely due to the close relationship between the mother denomination in Sweden and the Evangelical Mission Covenant Church in America, with some minor modifications.

Whatever the answer may be, the final criterion of judgment is that of fitness to the text. In either case we have before us a fine text supplied with a suitable melody. Let who will fill in a harmony with equal fitness.

Among Our Contributors

RICHARD M. ELMER is Musical Director of Cleveland Bible College. His article, "Modern Evangelism and Church Music," *THE HYMN*, January, 1956, opened the way for discussion of this important topic. We welcome his source study of a unique evangelistic hymn.

THE REVEREND WILLIAM TURNER LEVY, Ph.D., is a member of the clergy group at All Angels' Episcopal Church, New York City. He is also a member of the Faculty of English at City College of the City of New York. A former article, "The Hymns of William Barnes," *THE HYMN*, April, 1954, was drawn from his doctoral dissertation, now in press at Longman's, Dorchester, England. The present treatment of Percy Dearmer's hymns will form part of a more detailed study in Dr. Levy's forthcoming book on Anglican Church Leaders.

Hymn Anthem Literature

EDWARD H. JOHE

On Selecting Anthems

THE ONE RESPONSIBILITY of church music directors which probably has most effect upon the life of the choir, its steady week-after-week dependability, its growth in expressiveness over the years, is that of *selecting the music* for the choir. This responsibility in the selection of the choir's music also has its effects on the congregation, its respect for the director's integrity and gratefulness for the messages of hope and inspiration from the choir loft.

Whatever the reviewer may say about an anthem is dependent upon his philosophy of church music. Along with this philosophy it is helpful to have had wide acquaintance with choirs and soloists, to know the practical and the musical problems directors face "on the job."

In presenting music, particularly new music, to a choir, a director has to overcome the first impressions (or prejudices) of his choir. The nature of music is such that first impressions are a weak basis for passing judgment. The same holds true for the reviewer, at least that has been the growing experience of this reviewer. Some music reveals itself through the score itself; some looks good but is instrumentally rather than chorally portrayed. Some of it strikes fire immediately—the words and music express something worth singing rather than being spoken. Such music is rare but is worth searching for.

There have been occasions when an anthem was assigned to our "must order" list, only to be laid aside on another examination at another time, and finally to be discarded. Laying aside anthems for as many hearings as one needs in order to be certain of their merits is a procedure we recommend to every director regardless of the pros or cons of the reviewer, because only the director knows his choir and his church situation best. It is also very true that the music of his choir is a reflection of himself, and the level of worship in his Church is aided or hindered by his choice and interpretation of the music selected.

Hymn Anthems

"Dear Lord and Father of Mankind"—C. H. H. Parry. Arranged by H. A. Chambers. SATB Novello, #1175

This is Whittier's familiar hymn in a setting that catches the spirit of the text. While the music is from Parry's "Judith," one's attention is drawn to the message of the words. The tune is attractive in its

serenity. The 1st and 4th stanzas are for SATB. The 2nd stanza is, with the exception of a two-part division on the climax, for men in unison. Wonderful balance and contrast is achieved through assigning the 3rd stanza to a soprano solo, singing a different melody which does not detract from the overall feeling of the hymn. There is a grace and gentle strength in this hymn anthem which will appeal to those who like their lyricism to be buoyant.

"O ye who bear Christ's holy name"—Godfrey Sampson. Novello, #1173

The strength of this hymn (St. John Damascene, translated by J. M. Neale) is supported musically by being set for unison voices. It is a dignified tune with natural word and tune accents. It is a hymn of adoration and the music amplifies this, not in accents meek and mild, but in choral movement which is compelling yet natural to sensitive singers. In every way this anthem is the exact opposite of the Parry-Chambers one above and in this oppositeness would serve as a leavening agent in any choir's repertoire.

"Five Hymns"—Ernest Bacon. C. C. Birchard, #753

This set of hymns is from the publisher's contemporary music series edited by Gardner Read. They are brief, musically exciting, honestly and imaginatively projected in a truly original choral style. This is contemporary writing that *is* choral and not instrumental in concept. The odd-looking intervals look disturbing but are singable by volunteer singers, too. These hymns and this music are a worthy and unusual contribution to church music and we recommend them enthusiastically. The hymns are:

"The Eternal Goodness"	—John G. Whittier
"Morn and Night"	—William Blake
"The Soul"	—Robert Herrick
"Freedom"	—James Russell Lowell
"Child's Evening Hymn"	—Sabine Baring-Gould

The editor has prefaced the work with the following which we feel is worthy of publication here:

FIVE HYMNS are the practical embodiment of Ernest Bacon's views on music-making in America. To quote the composer: "The answer to community music-making—in all but the very largest communities—is the chorus. Nearly everybody can sing a little or read music a little; the one helps the other. On the other hand no amount of rehearsal can make an orchestra play even agreeably unless its players have learned

to play in tune, which already presupposes considerable skill. Besides, the choral literature, mostly unknown in the United States, is a literature equal to that of the symphony, and its revival offers fresh delights in contrast to the overworked bulk of the symphonic repertoire. A great deal of modern music has lost contact with the public in following an ideal solely of newness and originality. The purely instrumental approach has contributed to this for there are virtually no limits to what an instrument can do melodically and harmonically. In contrast, the limits imposed on choral music by speech and its appropriate musical declamation no less than the limits of singability are healthy restrictions, within which a composer can develop an idiom no less characteristic and personal than with instruments alone. And for America, with its wealth of untouched poetry, folk-music (paradoxically much older than that of western Europe), and drama, vocal writing becomes clearly the most direct avenue towards the realization of an indigenous American music.'

Anthems for Festivals

"Holy Lord God of Hosts"—Florence Jolley. Arranged and edited by Lara Hoggard. Shawnee Press

The text is an adaptation from the *Sanctus* and the hymn "Holy, Holy, Holy." The composition has feeling for the words and gives enough challenge to singers so that a reasonable amount of effort will (if competently guided) produce gratifying results. This is also festival music which when sung in a service of worship will not be impressive in the stage or concert sense of the word. The music requires a choir capable of producing good, resonant, flowing tone. It is for mixed voices. Optional brass and percussion parts are available.

"All people that on earth do dwell"—Melody by Bourgeois. Arranged by Florence Jolley. Lawson-Gould Co., #623

The settings of "Old Hundredth" are, of course, ample in number. This one for full chorus of mixed voices is a very fine addition to the list. Using eight-part writing, this setting does have an unusual, bright and steel-like sound. It will take sopranos capable of projecting high A's and B's with authority. It also calls for "inside-part" singers who can sing with unwavering conviction. The stanzas are well-bridged with onward-moving modulations, and contrast of keys and voice writing that provides relief and balance.

"Gracious Spirit, dwell with me"—Florence Jolley. Edited by Lara Hoggard. Shawnee Press

This familiar hymn of Thomas Lynch, known through its associa-

tion with REDHEAD 76 (AJALON) is expressively projected in this anthem for mixed voices, and Junior Choir or soprano solo. It opens in a unison, minor melody in comfortable singing range for children's voices. The 2nd stanza is the same solo line accompanied by mixed voice choir, the soprano part of which has its own melodic line. At the climax it blends and augments the lighter children's voices. The music gives this subjective text a feeling of assurance.

"Twelve Moravian Chorales"—John Antes. SATB Boosey & Hawkes, #5201

In the anniversary year (1957) we became happily informed and acquainted with that rich storehouse of church music from the Moravian tradition. This particular edition of *Early American Moravian Music* has been made available through the editorial supervision and auspices of the Moravian Music Foundation, Inc., Donald M. McCorkle, Executive Director and Editor. The music is harmonized from figured bass and freely edited by Thor Johnson.

This publication contains a rather complete and interesting account of the Rev. John Antes (1740-1811)—a minister and a musician with many other accomplishments: watchmaker, inventor, missionary, violin maker, theoretician. This edition also contains helpful notes about the chorales, the authors and the hymns. We church musicians are indebted to all who have brought to light this truly American music.

"Choral Settings from The Bible"—Herbert Beattie. Lawson-Gould Music Pub. Co., Inc.

From the Bay Psalm Book we have here music of originality. These are brief SATB compositions employing the simplest of choral means in a captivating style to achieve an overall effect of opposite moods of awe, mystery and kingliness. The music has a modal flavor in its linear and harmonic sections, both styles of writing being used intermittently. Directors seeking to build a balanced church music library will find these choral settings to be fine additions. Group I is for three-part chorus. Group II is for four-part chorus.

"Grant us light"—Eric Thiman. G. Schirmer, #10280

This is one of Thiman's tunes which verges toward being "pretty," yet refrains from sounding secular. The words, by May Larson, speak directly, their meaning being understood by children, youth and adults. The melody is a very singable one which seems to propel itself. This setting for unison voices ends with a descant part. There is a SATB version also.

Hymns in Periodical Literature

RUTH ELLIS MESSENGER

Leonard Ellinwood, "Congregational Participation for Weddings Urged," *Diapason*, July 1, 1957.

Dr. Ellinwood describes the traditional home wedding of earlier days such as that of Robert E. Lee and Mary Custis. The conditions of society in our day have transferred the formal wedding to the church, creating the problem of wedding music which has been widely discussed in recent years. When organists were playing operatic music in church services it was natural to use it at weddings. A better way is now pointed out by denominational guides and by individual publications. In addition to dignified preludes and postludes, Dr. Ellinwood recommends hymn singing by the congregation at weddings. He suggests the following hymns: "O perfect love," "Love divine, all loves excelling," "Jesus Thou joy of loving hearts," "The King of love my shepherd is," "Lead us, Heavenly Father, lead us," "Praise my soul the King of heaven," "Give praise and glory unto God," "Now thank we all our God" and for closing, "May the grace of Christ the Savior."

T. S. Gregory, "Charles Wesley's Hymns and Poems," *London Quarterly and Holborn Review*, October, 1957.

Mr. Gregory's article is perhaps the finest emanating from the current Wesleyan Anniversary, which has come to the notice of this reviewer. "Charles Wesley," he says, "was a great poet, a fine craftsman, but he was not an artist." Rather, the fact that he ignored art in favor of a realistic expression of man's experience in the face of the divine revelation, constitutes his genius. This makes for drama. Scriptural language clothes his thought and brings him and all for whom he speaks into direct participation with the personages and episodes of the redemptive action. "Charles Wesley's hymns," furthermore, "are the script of a drama" in which liturgy and evangelism are mingled. The author presents his thesis in unhurried fashion, skilfully illustrated with excerpts from the hymns. Wesley, he finds, like Shakespeare, was capable of acting as spokesman for all sorts and conditions of men, so that the poet identifies himself with "me" or any worshiper who sings these hymns. "To find this fulfillment of the heavenly Father's will in me, with undistinguishing regard, and to discover the soul of my soul wherever the human soul cries out of the deep or aspires after his home, is Charles Wesley's vocation."

Armin Haeussler, "Christian Music for a Christian Rite," *The Messenger*, June 4, 1957.

Dr. Haeussler adds his plea for more appropriate music at church weddings, to those of the growing number of religious leaders and church musicians who have already spoken on this subject. "If the ceremony is held in church, it is obviously not a social gathering and the musical setting must be definitely religious and related as specifically as possible to one of the most sacred rites of Christianity." He calls attention to the following publications: *Wedding Music* by Regina H. Fryxell and *Music for Church Weddings*, published by the Joint Commission on Church Music of the Protestant Episcopal Church.

Lloyd D. Liese, "Varying Hymn Playing and Organ Music in Church," *Lutheran Education*, April, 1957.

The organist is here reminded that variety may be interesting and also stimulating to the congregation. The laity are made aware of unsuspected beauties and spiritual meaning residing in the hymns. The following methods are suggested: A. Changing the key of the tune, B. Using a "Plastic" organ, C. Omitting the organ in hymn playing, D. Employing varied hymn accompaniments, E. Varying the registration in hymn accompaniments, F. Introducing the "Alternatimpraxis."

Bruce M. Metzger, "Sacred Music and the Apocrypha," *The Pulpit*, October, 1957.

The writer who is also author of *An Introduction to the Apocrypha* (N. Y., Oxford Un. Press, 1957), traces the references to the *Apocrypha* which occur in sacred music, and specifically in hymns. Hymnic allusions are as follows: "Now thank we all our God" (Ecclesiasticus 50:22-24), "O come, O come, Emmanuel" (Wisdom of Solomon 8:1), "Jesus the very thought of Thee" (Ecclesiasticus 24:20), "It came upon the midnight clear" (Wisdom of Solomon 18:14-16), "Jesus lover of my soul" (Wisdom of Solomon 11:26). It is also noted that in the *Methodist Hymnal* (English), 1933, allusions to the *Apocrypha* occur in forty-three hymns, due perhaps to the obvious acquaintance of Charles Wesley with the book.

William S. Patala, "An Untapped Treasury of Catholic Hymns," *Catholic Choirmaster*, Summer, 1957.

The history and sources of Slovak hymnody are treated, from the ninth to the seventeenth centuries.

Robert Stevenson, "Evangelistic Song," *Religion in Life*, Summer, 1957.

Dr. Stevenson, who has written extensively on this subject, assembles his conclusions as to Gospel Songs around two collections important in their religious and historic aspects, in this field: *Gospel Musick* edited by Nathaniel Homes, London, 1644; and *Revival Melodies*, published by John Putnam and dedicated to Elder Jacob Knapp, Boston, 1842. The compiler of the former recommends "music such as the whole congregation of the saved will understand," "heart-felt" song, and in short, music that will prepare the way for the reception of the gospel message. The latter hymnbook has music borrowed from secular sources, "musical tags," and generally tunes of no particular distinction. Dr. Stevenson's objections to Gospel Song books are their extra-ecclesiastical origin, their influence in supplanting fine church hymns, and the commercial motive behind their publication. On the other hand, their existence must be recognized. The hymnologist should evaluate Gospel Songs from a larger viewpoint and realize that their use will be continued by evangelistic denominations. That they have contributed to the democratic spirit of the churches in America is certain and they have a definite place in American folk art.

Eric Werner, "Musical Aspects of the Dead Sea Scrolls," *The Musical Quarterly*, January, 1957.

Eric Werner, whose recent book, *In the Choir Loft*, is reviewed elsewhere in this issue, is a Professor of Liturgical Music at the Hebrew Union College-Jewish Institute of Religion, and well equipped to explore and clarify the problems of the Dead Sea Scrolls. He finds three important fields of musical reference,—the history of musical notation, the use of musical instruments and the evolution of the antiphon. The third is of special interest to the hymnologist. The "hymns" in the Scrolls, he finds, resemble biblical canticles as being free compositions. They are "the missing links in the gradual evolution from plain psalmodic-responsorial style to the full rounded form of the antiphon." The fact that the so-called "Hymn of Thanksgiving" combines scriptural quotation with refrains, and particularly with free poetry, may be an early indication of the dividing path of primitive Christian hymnody toward the strict adherence to the scriptural text on the one side, and the new hymnody of the Eastern Church which inspired Ambrose. Should further research make available additional scrolls, or shed new light on the scrolls already deciphered, it may be that a new chapter can be added to the history of primitive Christian hymns.

Reviews

Companion to Congregational Praise, edited by K. L. Parry with notes on the music by Erik Routley. Independent Press Ltd., Memorial Hall, London E.C.4, 1953. 580 pages, 30 shillings.

This is the handbook for *Congregational Praise* published by the same house in 1951. As Rev. K. L. Parry, Minister of Highbury Chapel, Bristol was Chairman of the editorial committee for both volumes, they are an exceptionally well integrated pair. Rev. Erik Routley, who is also a musician, is Lecturer and Chaplain of Mansfield College, Oxford and editor of the *Bulletin* of The Hymn Society of Great Britain. The hymnal and its *Companion* were designed primarily for use in Congregational churches throughout the British Commonwealth although the Preface states that "it is hoped that the word 'congregational' in the title will not be interpreted in any denominational sense;" nor should *The Companion* be limited in its use to Congregationalists for it is extraordinarily rich in the variety of material presented. A glance at its Table of Contents will tempt anyone interested in hymnology to dip at once into its pages.

The Preface states that the object of *The Companion* is to enable the worshiper to "sing with understanding" and proceeds to mention sources consulted by the Editors. These sources are also listed separately as Books of Reference, nineteen in number, most of them works on hymnology. It is interesting to notice that these books were

published between 1901 and 1949. The twentieth century seems to be more interested in the history of hymns than the previous centuries have been.

The General Introduction written by Rev. A. G. Matthews is a fifteen-page survey of Christian hymns from New Testament times to the present. In spite of the necessity for brevity, I regret that the author did not find it possible to give a little more space to the twentieth century. His paragraph entitled "Yesterday, Today and Tomorrow" tries to deal with both nineteenth and twentieth centuries and is forced to pass over some very significant milestones in hymns and hymn tunes of the last one hundred years. Since many authors and composers were named in the discussion of other periods, I feel that the principal twentieth century authors and composers also deserve to be mentioned in this brief history.

Following the Introduction, Dr. A. J. Grieve has written a chapter on Congregational hymnody called *Congregational Praise*, some Back Numbers, which should be an invaluable reference to anyone studying the history of hymnals in the Congregational denomination.

A Note on Children's Hymns by Elsie Spriggs defines the principles upon which the selection of children's hymns was made. Her case is well presented. Miss Spriggs makes an appeal for as high standards of poetry and music in children's hymns as in the hymns chosen for adult use. She advocates teaching children at an early age certain "classic" hymns of the church such as "Praise, my soul,

the King of Heaven," "Jesus shall reign" and "Now thank we all our God" and feels "It is a mistake to bind children down to the use of those labelled Children's Hymns."

Then follows the great body of the book (336 pages) devoted to Notes on Words and Music. This refers, of course, to the 778 hymns, 27 additional tunes and 105 chants in *Congregational Praise* listed in the order in which they appear in the hymnal. They are most readily located by numbers, but an index of first lines permits the reader to find them also in this way. Each unit contains comment on the hymn and the tunes used in this case. It gives the first line of the hymn, the author's name and dates, the name of the tune and the composer's name and dates. Generally, the source of the hymn is cited and often the original form of the tune is printed. Many of these notes contain material that is new to this reviewer.

For example, in commenting on the traditional tune for "The first Nowell," the editor says "It has been suggested in the *Folk Song Society's Journal* (Vol. VII) that this is really the descant to a tune that has been lost. Certain points in the tune support such a theory, in particular its remarkable economy of phrase and also the strange position it occupies within the octave—lying (almost uniquely in music) between the third of the scale and the upper octave throughout its length except for the initial bar of each long phrase." A quotation from R. Vaughan Williams on MILES LANE is of special interest.

Throughout the Notes we come

upon eight short articles on subjects occasioned by the examination of some aspect of the hymn tune under consideration. These are called Names of Hymn Tunes, French Church Melodies, Bach Chorales, Gathering Notes, Hymns and the Classics, Welsh Hymn Tunes, Metrical Psalms and Music of the Chants. The article on French Church Melodies was written before 1954 when Cyril E. Pocknee published his little book, *The French Diocesan Hymns and their Melodies* (Faith Press, London). Evidently the editor had relied on the suppositions accepted up to that time, that is, that French Church melodies are adaptations of plain-song and, therefore, a transition from plain-song to metered hymns. The result of Mr. Pocknee's research discloses the fact that these were new tunes written for the new Latin hymns in the Breviaries being compiled by the French Roman Catholic Church of the seventeenth and eighteenth centuries. They were printed in plain-song style, in square notes on four staves, but examination shows them to be composed in the then new major and minor keys rather than in modes and to be written to measured rhythm but without a regular recurrent accent. This Note should tell us where to find the French Church Melodies in *Congregational Praise*. It says "these tunes, of which three appeared in *The Hymnary* and several more are added in this" but does not give a clue as to how or where we may find them.

The Notes on Bach Chorales and Gathering Notes were found to be

especially interesting and in the Note on Hymns and the Classics, the Editors acknowledge the reason for adapting symphony or opera tunes of the nineteenth century hymns and give cogent reasons for abandoning these adopted children. The tribute to Welsh tunes is a glowing and deserved expression of appreciation.

Beginning with Abelard and ending with Zinzendorf the Biographical Notes (213 pages) bring us information about the lives and works of the authors and composers. Following each biography is a list of the hymns or tunes by which the subject is represented in the hymnal. The biographies are very well done and succeed in presenting a maximum amount of salient facts in a minimum amount of space. For example, a quite adequate biography of Johann Sebastian Bach is only twenty-four lines long.

The Sources Cited in the Musical Notes are listed chronologically and occupy fifteen pages. Beginning with the *Geystliche Gesangk Buchlein*, Wittemberg, 1524; it cites 396 different collections classified as French and Genevan Psalters, Anglo-Genevan Psalters, Eighteenth-Century Continental Books, and others, up to the *B.B.C. Hymn Book*, 1951. Among these I found only two American sources, the *Collection of the Boston Haydn and Handel Society*, Boston, 1824 and 1829 and *The Odeon* (ed. Lowell Mason), Boston, 1837. Evidently Great Britain has not been much influenced by American hymn tunes whereas the number of British hymn tunes in our hymnals has always been very large.

While our music seems relatively unappreciated by the editors of British hymnals and by this one in particular, one can find many American authors represented in this hymnal such as Walter R. Bowie, George W. Doane, Harry E. Fosdick, Timothy Dwight, William C. Gannett, Washington Gladden, Frederick L. Hosmer, Julia W. Howe, Mary A. Lathbury, Ray Palmer, Theodore Parker, John Pierpont, Edmund H. Sears, Elizabeth L. Smith, Francis B. Tucker, George Webb and John G. Whit-tier.

To those doing research in hymnology it will be gratifying to find an Index of First Lines of Translated Hymns, giving the first lines in Czech, Danish, German, Greek, Irish, Italian, Latin, Marathi, Syriac and Welsh.

From the number of American hymns used in this hymnal I have selected four notes for comment, namely, those concerned with "Break Thou the bread of life," "Dear Lord and Father of mankind," "God of grace and God of glory," and "Mine eyes have seen the glory." The information about "Break Thou the bread of life" is not completely accurate when checked against several American sources. This hymn was originally written in two stanzas of eight lines and the tune, BREAD OF LIFE, by William Sherwin, composed for this text, retains this form. In *Congregational Praise* we find that Eric Thiman, Chairman of the Musical Advisory Committee, has composed a four-line tune, BREAD OF LIFE, for this hymn to which two stanzas by Alexander Groves have been added.

The Companion incorrectly attributes the authorship of the stanzas. Miss Lathbury's poem is composed of stanzas 1, 2, 3 and 6. Stanzas 4 and 5 were added by Groves.

Here we have one example of a new tune composed expressly for *Congregational Praise*. Of these new tunes, Erik Routley has composed nine and Eric Thiman fifteen tunes and eight descants. It is certainly desirable that new tunes be composed for our hymnals but in this particular case, I feel that the original tune should have been retained. It has had an almost inseparable connection with this hymn, was composed expressly for these words and at the same time that the hymn was written. The new tune is not good enough to set aside the old one, and it should certainly not be given the same name as Sherwin's tune.

John Greenleaf Whittier is represented by five hymns of which the best known is undoubtedly "Dear Lord and Father of mankind." This hymn is taken from Whittier's poem, "The Brewing of Soma." *The Companion* says "Soma is an intoxicating drink, made from a plant of that name which the American Indians drank in order to have union with the Deity." Reference to the poem itself makes it clear that it refers to an East Indian drink. The tune used, *REPTON*, replaces the familiar *REST* by F. C. Maker, although *REST* is given as a second alternative with *SAWYERS* as the first.

"God of grace and God of glory" is correctly associated with the dedication service at Riverside Church,

New York City, 1930. Here it is set to the Welsh hymn tune, *RHUDDLAN*. This hymn is sung most frequently to *REGENT SQUARE*.

Julia Ward Howe's "Battle hymn of the Republic" includes a stanza quite unfamiliar to most of us. It is the one beginning "He is coming like the glory of the morning on the wave." *The Companion* comments that this stanza was added later by an unknown writer. However, a facsimile of the original draft of the hymn published in *The Story of the Battle Hymn of the Republic* by Florence Howe Hall (Julia Ward Howe's daughter), Harper, New York, 1916, clearly includes this stanza with five others. The tune chosen for this hymn is *VISION* by Walford Davies. It is indeed worthwhile to try to find a tune which would make this fine hymn more acceptable when incorporated in a church service. John Brown's Body is definitely for secular events. However, this reviewer does not feel that *VISION* will be the answer. The matter of retaining the tune first associated with a hymn pertains to three of the four above-mentioned hymns. Once it has become widely accepted, it seems best not to change the tune unless it is obviously unsuitable. A subtle barrier is raised between Christians when they enter a service and find a familiar hymn set to strange music.

Some technical details could be corrected. A reference in the Note on French Church Melodies to Easy Hymn Tunes (see 471) cannot be explained by reference to either hymn 471 or page 471 nor is it clear what is meant by Easy

Hymn Tunes. Explanatory Notes on page xii give quite different page numbers for the short articles than those provided in the Table of Contents. On the whole, however, there are few mistakes, an achievement for such a complicated undertaking where the chances of error are great. Because of the large number of hymns treated, the excellent notes and biographies, the chronological list and other indices, many will give this handbook a prominent place on their shelves.

—CLEMENTINE MILLER TANGEMAN

In the Choir Loft, by Eric Werner. Union of American Hebrew Congregations, N. Y. C., 1957. 54 pages.

In this little book Dr. Werner attempts to give to the organist and choir director in the synagogue choir loft a little idea of the history and construction of Jewish music. For Dr. Werner is by choice a musicologist and one of distinction, too. His brief history of Jewish music, his explanations of the ingredients which go to make up Jewish music should be helpful not only to students of synagogue music but to musicians in general.

Dr. Werner goes into the explanation of what synagogue modes are, their construction, synagogue chant and what it is made of, and finally into the complex and unsolved question as to how this age-old music is to be harmonized.

We cannot, however, agree with the author's definition of mode as it relates to synagogue music—"A mode may be described as a con-

glomeration of recurrent melodic patterns with their typical cadences." We believe that a synagogue mode is a *certain type of scale* to which may be related certain recurrent melodic patterns with their typical cadences.

While there is no questioning of the fact that A. Z. Idelsohn was the first systematic Jewish musical scholar and the impetus which his work gave to Jewish musicology in the twentieth century, his influence on modern synagogue music was negligible. Idelsohn's lack of appreciation for the work of Ernest Bloch, for example, the greatest of Jewish composers of Jewish music is well known (See *Jewish Music*, Idelsohn p. 474).

We would have liked to have found a little more in this book about choir technique, in connection with the interpretation of synagogue music but Dr. Werner's closest field is Jewish musicology. His bibliography and musical examples should be helpful. The Union of American Hebrew Congregations is to be congratulated on its effort to be helpful in the field of musical effort in the synagogue, and in the beautiful format of this publication.

—A. W. BINDER

Corrections

THE HYMN, July, 1957, p. 93. For William Grimes, read William Grime. THE HYMN, October, 1957, p. 126. For 1954-55, read 1854-55; for Albion William Knight read Albion Williamson Knight.